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for the

# Piano

## Adagio, E Major

*—HAYDN*

GRADE II—A

No. 27

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ART PUBLICATION SOCIETY, LIMITED, TORONTO, WINNIPEG. PUBLISHERS MUSICIANS' TEXT BOOKS.

PIANO

Grade II—A

# ADAGIO IN E MAJOR.

BIOGRAPHICAL SKETCH OF FRANZ JOSEPH HAYDN (Hīd-'n).

Born at Rohrau, Austria, April 1, 1732.
Died at Vienna, Austria, May 31, 1809.

FAMILIARLY called "Papa Haydn," was the second child of M. Haydn, an honest and industrious tradesman. His parents instilled into their children a love for cleanliness, work, method, and above all, religion, and Haydn in his old days gratefully acknowledged his obligation to them for their care.

The father had a fair tenor voice, still was unable to read a note. As the child grew in years he soon began to sing simple melodies, which astonished all by his correct musical ear and the beautiful quality of his voice. His precocity did not stop here, as he developed a talent for playing the violin, which so much attracted the attention of his relation, Frankh, that he persuaded the parents to let him give him a musical education. Mother Haydn had intended her son to enter the priesthood, or at least become a school-master, she thinking that he was worthy of a higher calling than being a musician. The father, however, was differently persuaded and finally prevailed upon his wife to consent to Frankh's proposal.

Johann Mathias Frankh, Haydn's relative, was an excellent instructor, strict and very exacting with his pupil. Haydn made rapid progress, not only in the art of singing, but learned much about the instruments most in use. His studies at school and singing at church occupied the rest of his time. Frankh was not a bountiful provider, and his course of discipline was very rigid, still Haydn often remarked: "I shall be grateful to that man as long as I live for keeping me so hard at work, though I used to get more flogging than food." On another occasion, when speaking of his success, he added: "Almighty God, to whom I render thanks for all His unnumbered mercies, gave me such facility in music, that by the time I was six years old, I stood up like a man and sang masses in the church choir, and could play a little on the clavier and violin."

Young Haydn sadly missed his mother's care, as he was neglected both in clothes and person; his appearance distressed him greatly; in later years he told his old friend, Dies, "I could not help perceiving, much to my distress, that I was gradually becoming very slovenly, and though I thought a good deal of my little person, was not always able to avoid spots of dirt on my clothes, of which I was dreadfully ashamed; in fact I was a regular little urchin." At the end of two years the boy passed an examination and a place was offered him in St. Stephen's, Vienna, whither he went in 1740 to complete his education and sing in the Cathedral.

The curriculum at the Cantorei included religion, latin, writing and ciphering. His singing masters were Gegenbauer and Finsterbush, the former under-director and violinist at St. Stephen's; the latter a tenor in the Court Chapel. No instruction was given him in harmony and composition, with the exception of an occasional hint from von Reutter, who told him to write Motets and variations on the music he heard in the church. Haydn had a natural instinct for composition and covered every blank sheet of music paper he could lay his hands on. "It must be all right if the paper was nice and full." As a chorister he was a great success, both at Court and in St. Stephen's, still a cloud was hanging over Franz's prospect; as he had sung for four years without intermission, his voice began to show the effects of its constant usage. He had arrived at that age when his voice was changing and began to break. The Empress remarked that Haydn's singing sounded more like a cock crowing than anything else.

In the fall of 1745 his brother, Michael, gained admission to the Cantorei; Franz gave him a hearty welcome and helped him in his work. Michael made such rapid progress in singing that the "Salve Regina," usually sung by Franz, was given to the new-comer, Michael, who so greatly charmed both Emperor and Empress that they presented him with 24 ducats in gold. Our coming master was thus sup-



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planted by his brother, and thrown upon the world with an empty purse, a keen appetite and no friends. He applied to Spangler, at St. Michael's, for assistance; shelter was given him, and with the 150 florins lent him by a good Viennese, he rented an attic in the Kohlmarket and assiduously applied himself to the study of composition. About this time he composed his first Mass, which bears evidence of undeveloped and unaided talent. The themes were fresh and spontaneous; still they lacked the working out which is characteristic of his later works. From this time on, Masses, Operas, Symphonies and String Quartettes made their appearance, and his compositions could be obtained either in print or MSS.

Haydn successively held the position of Music-Director to Count Ferdinand Maxmillian Morzin, and Kapellmeister to Prince Esterhazy, in whose establishment he had complete control of a good orchestra and a corps of singers. He visited England twice and each time received marked attention; conducting his symphonies and hearing his works performed on every hand. Great as was his reputation it had not reached its summit; this was attained by the celebrated work, the "Creation." "Never was I so pious," he remarked, "as when composing the 'Creation.' I knelt down every day and prayed to God to strengthen me for my work." As soon as this work was finished he began another oratorio, the "Seasons" which met with much success.

Haydn's position in the history of music is of the first importance. He enlarged the symphony and brought the quartette to its greatest perfection. The masses are a series of master pieces and the frequent performances of his oratorios have familiarized the musical world with the freshness and charm of his melody.

On the morning of May 31st, he expired, and an eminent musician says: "We cannot but express our love and veneration, and exclaim with gratitude, 'Heaven endowed him with genius—he is one of the immortals.' "

FORM AND STRUCTURE.—This piece is in composite song form. The first division extends through measure 28. The first period is ten measures long (1-10); the second period begins in measure 15, being similar to the first half of the first period. We have here, thus, two-part song form construction.

The second division begins in measure 23 and ends at measure 37. This is not in any closed form, but is a development section. If you will notice the melody in the right hand part of measure 22 and half of measure 23, and then compare it with the melody in the left hand part of measures 31 and 32 you will see that these melodies are identically the same, although they are on different degrees of the staff. The melody in measures 33 and 34 is again the same. Beginning with measure 38, we have the third division of the piece which is like the first division, except that it is more highly elaborated.

THE POETIC IDEA.—It will be quite useful to note the form of this composition in reference to its musical content. Slow movements are varied in their form the same as movements of other kinds. As a rule, in classical music, they contain more of a species of variation, that is, when the theme is brought back it generally appears highly embellished and varied. The character of this composition is very soft and tender, and the emotional scheme speaks for itself. It is absolutely useless to try to fit a story to the piece.

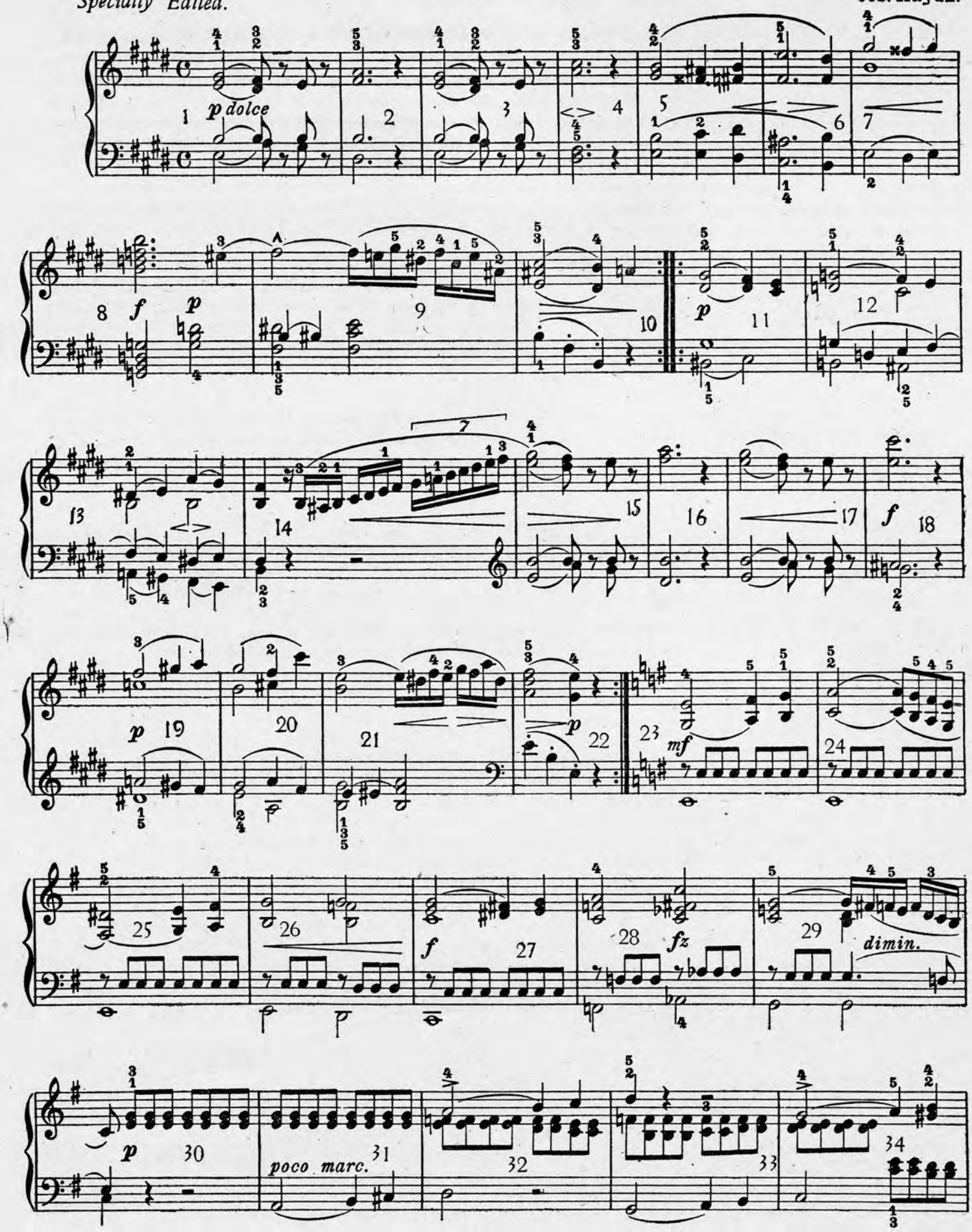
HOW TO STUDY.—Be careful here in the chords to bring out the top line or melody. Notice the slurs, accents, and marks of expression. In measure 4 a sign occurs which is impossible upon a piano; that is the *crescendo* followed by a *decrescendo* to a single chord. The ideal effect of this sign would be to play the chord softly, swell it out, and let it become soft again, but as you know, a piano tone cannot be increased in loudness after it is once played, so our only resource here is to play the chord with some firmness, and let our imagination think we are swelling it out. We have to imagine things sometimes in playing the piano, and the player who imagines the most will get the best results. Be careful to connect the chords very exactly.

The modulation ending in measure 8 requires that the first chord in that measure be played loud. In measure 14 you will see a group of notes on the last beat of the measure marked with the figure 7. Practice this group, first dividing it in the following way: Three notes, then four played in the same time as were the three; then reverse, playing four first, and then three in the same time. If you can play the run this way with technical mastery, it will be easily mastered as written, counting the time to get the seven notes in on exactly the fourth count. In measure 53 you have a group of ten thirty-second-notes which go to the first count of the measure. You can divide this group of notes up into two smaller groups of five notes each. By subdividing the counting in the measure, counting either 8 or else "one and," and playing a group of five notes to each count, you will soon master it. To get technical mastery of these runs they should be played with our device of alternating long and short notes until the fingers easily find their keys. Then the practice with reference to the time may be taken up.

The turn in measure 56 is shown at the bottom of the page. Be careful about the little triplet figures in measure 54.

# ADAGIO.

*Specially Edited.*

Jos. Haydn.

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riten.

a tempo

p dolce

f

sf

Ped.

dimin.

a)